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Transcribed from Volume 35 CEDAR WALTON
recording of Jamey Aebersold's play-a-long series

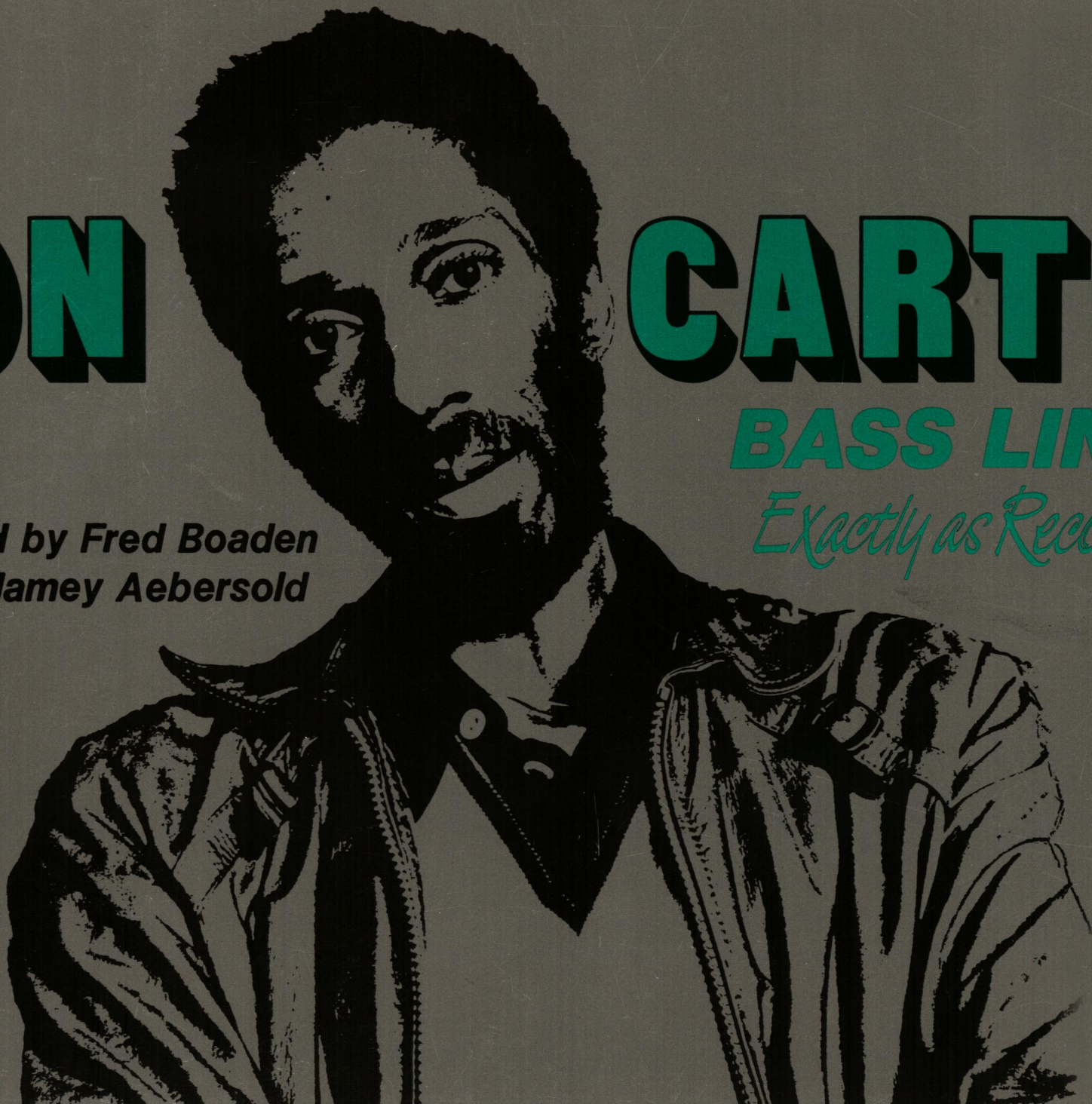
RON

CARTER

BASS LINES

Exactly as Recorded

*Transcribed by Fred Boaden
Edited by Jamey Aebersold*



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INTRODUCTION

Ron Carter is one of the most recorded musicians in jazz history, with a list of credits as a sideman that is truly staggering. Alphabetically, he has recorded with everyone from Pepper Adams to Attila Zoller, with musicians as diverse as Benny Goodman, Billy Cobham, Eric Dolphy, Tony Bennett, Beaver Harris, Barry Harris, Eddie Harris and Gene Harris in between. He made his first record as a leader in 1961 and to date has well over a dozen to his credit. And, when he isn't chained to the recording studio, he somehow finds time to perform with groups that range from the avant garde to the symphonic.

In a recent conversation, Carter said that he and Cedar Walton had recorded together on several other occasions, but before he came into the studio to record, he had not seen most of the material from Aebersold Volume 35, whose bass lines are transcribed in this book. That Carter plays the changes and tempos demanded by the material with such mastery shows how important his musical background is. Degrees from the Eastman and Manhattan Schools of Music, five years with Miles Davis and twenty-five years of recording experience speak for themselves.

Carter also pointed out that he played with the student in mind, striving for clarity in outlining the contours of Walton's chord changes. In an actual playing situation, he said, his choice of notes might vary considerably, depending on the soloist he was backing. This book and its companions, **Ron Carter Bass Lines** from Aebersold Volume 6 (**All Bird**) and **Ron Carter Bass Lines** from Aebersold Volume 15 (**Payin' Dues**) unlock some of Ron Carter's secrets and should help the aspiring basist in the quest for musical excellence. It is strongly recommended that you pick up Volume 35 and listen as you read the transcriptions in this book. Then play them yourself along with the record, turning down the bass channel on your stereo.

Finally, a word about Fred Boaden, who did the transcriptions in this book. He is a former career music teacher at Leeds College in England who took early retirement to return to active playing as a pianist. At this writing he is working with a band on the Queen Elizabeth II as it sails around the world.

Phil Bailey
February, 1988

Cedar's Blues

SIDE 1/TRACK 1
PLAY 20 CHORUSES

1 $Bb7$ (*Melody in '2' feel*) $Bb7$

$Eb7$ $Bb7$

(Pedal 'F')

$B7^{+9}$

2 (*Pedal Eb*) $Bb7$ $Bb7$

$Eb7$ $Bb7$

(Pedal 'F')

$B7^{+9}$

3 (*Pedal Eb*) $Bb7$ (*BLUES*) $Eb7$ $Bb7$ $F-$ $Bb7$

$Eb7$ $Bb7$ $D-$ $G7$ (3)

$C-$ $F7$ Bb $G7$ $C-$ $F7$

4 $Bb7$ $Eb7$ $Bb7$ $F-$ $Bb7$

$Eb7$ $Bb7$ $D-$ $G7$

$C-$ $F7$ $Bb7$ $G7$ $C-$ $F7$

5 $Bb7$ $Eb7$ $Bb7$ $F-$ $Bb7$

$Eb7$ $Bb7$ $D-$ $G7$

$C-$ $F7$ $Bb7$ $G7$ $C-$ $F7$

6 $Bb7$ $Eb7$ $Bb7$ $F-$ $Bb7$

$Eb7$ $Bb7$ $D-$ $G7$

$C-$ $F7$ $Bb7$ $G7$ $C-$ $F7$

7 $Bb7$ $Eb7$ $Bb7$ $F-$ $Bb7$

$Eb7$ $Bb7$ $D-$ $G7$

8

9

10

11

The image displays a musical score for the song "The Girl on the Train" by Rachel Watson. It is a piano and guitar arrangement, featuring a melody line and a bass line. The score is divided into three systems, each marked with a number in a box (12, 13, 14, 15). The melody line is written on a single staff, and the bass line is written on a single staff. Chord diagrams are provided for each measure, indicating the chords to be played. The chords are labeled with letters and accidentals (e.g., C-, F7, Bb7, G7, Eb7, D-, F-). The melody line includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and accidentals. The bass line includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and accidentals. The score is written in a key signature of one flat (Bb) and a common time signature (C).

System 12:

- Measure 1: C- (C4, E4, G4)
- Measure 2: F7 (F4, A4, C5, Bb4)
- Measure 3: Bb7 (Bb4, D5, F5, Gb4)
- Measure 4: G7 (G4, Bb4, D5, F5)
- Measure 5: C- (C4, E4, G4)
- Measure 6: F7 (F4, A4, C5, Bb4)

System 13:

- Measure 1: Bb7 (Bb4, D5, F5, Gb4)
- Measure 2: Eb7 (Eb4, Gb4, Bb4, Db5)
- Measure 3: Bb7 (Bb4, D5, F5, Gb4)
- Measure 4: F- (F4, A4, C5)
- Measure 5: Bb7 (Bb4, D5, F5, Gb4)
- Measure 6: D- (D4, F4, A4)
- Measure 7: G7 (G4, Bb4, D5, F5)

System 14:

- Measure 1: Bb7 (Bb4, D5, F5, Gb4)
- Measure 2: Eb7 (Eb4, Gb4, Bb4, Db5)
- Measure 3: Bb7 (Bb4, D5, F5, Gb4)
- Measure 4: F- (F4, A4, C5)
- Measure 5: Bb7 (Bb4, D5, F5, Gb4)
- Measure 6: D- (D4, F4, A4)
- Measure 7: G7 (G4, Bb4, D5, F5)

System 15:

- Measure 1: Bb7 (Bb4, D5, F5, Gb4)
- Measure 2: Eb7 (Eb4, Gb4, Bb4, Db5)
- Measure 3: Bb7 (Bb4, D5, F5, Gb4)
- Measure 4: F- (F4, A4, C5)
- Measure 5: Bb7 (Bb4, D5, F5, Gb4)
- Measure 6: D- (D4, F4, A4)
- Measure 7: G7 (G4, Bb4, D5, F5)

16 C- F7 B^b7 G7 C- F7

B^b7 E^b7 B^b7 F- B^b7

E^b7 B^b7 D- G7

17 C- F7 B^b7 G7 C- F7

B^b7 E^b7 B^b7 F- B^b7

E^b7 B^b7 D- G7

18 C- F7 B^b7 G7 C- F7

B^b7 E^b7 B^b7 F- B^b7

E^b7 B^b7 D- G7

19 C- F7 B^b7 G7 C- F7

B^b7 (in 2' feel) B^b7

E^b7 B^b7

(Pedal F)

(Pedal E^b)

20 B^b7 B^b7

E^b7 B^b7

(Pedal F)

(Pedal E^b)

B^b7^{tr} *ad lib.*

BASS LINES AS PLAYED BY RON CARTER ON

Bolivia

SIDE 1/TRACK 2
PLAY 8 CHORUSES

1 G7

G7

B-7 B-7/A AbΔ G-7 C7

2 G7

G7

B-7 B-7/A AbΔ G-7 C7

B-7 B-7/A AbΔ G-7 C7

G7(b-7)

GΔ F#7(+9) B-7 CΔ(+11)

FΔ B7(b9) BbΔ A7(+9) gliss.

4 G7(b-7)

GΔ F#7(+9) B-7 CΔ(+11)

B-7 B-7/A A^b∅ G-7 C7
 F^Δ B7(b9) B^bΔ A7(+9)
 5 G7(D-7)
 G7(D-7)
 E^bΔ E- A7(13) D^Δ A^b7(b9)
 G^Δ F^Δ7(+9) B-7 C^Δ(+11)
 B-7 B-7/A A^b∅ G-7 C7
 F^Δ B7(b9) B^bΔ A7(+9) gliss.
 6 G7(D-7)
 G7(D-7)
 E^bΔ E- A7(13) D^Δ A^b7(b9)
 G^Δ F^Δ7(+9) B-7 C^Δ(+11)

B-7 B-7/A A^b∅ G-7 C7
 F^Δ B7(b9) B^bΔ A7(+9) gliss.
 7 G7(D-7)
 G7(D-7)
 E^bΔ E- A7(13) D^Δ A^b7(b9)
 G^Δ F^Δ7(+9) B-7 C^Δ(+11)
 B-7 B-7/A A^b∅ G-7 C7
 F^Δ B7(b9) B^bΔ A7(+9) gliss.
 8 G7(D-7)
 G7(D-7)
 G7(D-7)
 E^bΔ E- A7(13) D^Δ A^b∅

Clockwise

(Intro) E^Δ F^{Δ+4} E^Δ F^{Δ+4} E^Δ F^{Δ+4} E^Δ F^{Δ+4}

1 E^Δ B^{b7b9} E^{bΔ} A^{7b9} D^Δ A^{b7b9} (3)

D^{bΔ} B^{b7b9} (3) A^Δ A^{b7+9} (3) D^{b-7} G^{b7b9}

F^Δ E^{b-} A^{b7} D^{bΔ} F^{#-} B⁷ E^Δ B^{b7b9}

E^{bΔ} A^{7b9} D^Δ A^{b7b9} (3) D^{bΔ} B^{b7+11} b⁹

A^Δ A^{b7+9} (3) D^b D^{b/c} D^{b/b} B^{b-} E^{b7} A^{b6} D⁷⁺⁹

G^Δ F^{Δ+4} E^Δ F^{Δ+4} E^Δ F^{Δ+4}

E^Δ F^{Δ+4} E^Δ F^{Δ+4} E^Δ F^{Δ+4}

E^Δ F^{Δ+4} E^Δ F^{Δ+4} E^Δ F^{Δ+4}

G^4 (Latin) $F\sharp 7 (+9)$ $B-7$ $C^4 (+11)$
 $B-7$ $B-7/A$ $A^b \emptyset$ $G-7$ $C7$
 F^4 (Swing) $B7^b 9$ $B^b 4$ $A7 (+9)$
 $7x$ $G7$ $G7^b 9$ $E^b 4$ $E^b 4$ *l.v.*

Firm Roots

Handwritten musical score for "The Girl on the Train" by Rachel Watson. The score is written on ten staves. The first staff begins with a boxed "5" and an "E4" chord. The notation includes various chords (e.g., Bb7b9, Eb4, A7b9, D4, Ab7b9, Db4, Bb7+11, A4, Ab7+9, Db-7, Gb7b9, F4, Eb-Ab7, Db4, F#-B7, E4, Bb7b9, Eb4, A7b9, D4, Ab7b9, Db4, Bb7+11, A4, Ab7+9, Db-Db/C Db/B Bb- Eb7, A4, D7+9, G4, F4+4, E4, F4+4, E4, F4+4) and melodic lines with notes, rests, and articulation marks. The bottom staff is marked "rall." and includes a "Piano" section with a "PLAY BX" instruction.

3

F- B^b7 E^bΔ

F- B^b7 E^bΔ

D- G7 C^Δ

C- F7 B^bΔ

F- B^b7 E^bΔ

F- B^b7 E^bΔ

D- G7 C^Δ

C- F7 B^bΔ

F- G- A- B^b- E^b/A^b

E^b/A^b C-/F C-/F

4

F- B^b7 E^bΔ

F- B^b7 E^bΔ

D- G7 C^Δ

C- F7 B^bΔ

F- B^b7 E^bΔ

F- B^b7 E^bΔ

D- G7 C^Δ

C- F7 B^bΔ

F- G- A- B^b- E^b/A^b

E^b/A^b C-/F C-/F

5

F- B^b7 E^bΔ

F- B^b7 E^bΔ

D- G7 C^Δ

C- F7 B^bΔ

F- B^b7 E^bΔ
 F- B^b7 E^bΔ
 D- G7 C^Δ
 C- F7 B^bΔ
 F- G- A- B^b- E^b/A^b
 E^b/A^b C-/F C-/F
 6 F- B^b7 E^bΔ F- B^b7
 E^bΔ D- G7 C^Δ
 C- F7 B^bΔ F- B^b7
 E^bΔ F- B^b7 E^bΔ
 D- G7 C^Δ
 C- F7 B^bΔ

F- G- A- B^b- E^b/A^b
 E^b/A^b C-/F C-/F
 7 F- B^b7 E^bΔ
 F- B^b7 E^bΔ
 D- G7 C^Δ
 C- F7 B^bΔ
 F- B^b7 E^bΔ
 F- B^b7 E^bΔ
 D- G7 C^Δ C- F7
 B^bΔ F- G- A- B^b-
 E^b/A^b E^b/A^b C-/F
 (⊕) C-/F A^b-11
 Slow, ad lib.

Ojos De Rojo

SIDE 1/TRACK 5
PLAY 14 CHORUSES

(Intro) $A^b-\Delta$ $G7+9$ $F\#-\Delta$ $F7+9$ $E-\Delta$ E^b7+9 $D\Delta$ A^b7 $G7+$ $C7^b9$

1 (A) $F-$ $D^b\Delta$ B^b- $G^b\Delta$

(B) $F-$ E^b- A^b7 $D^b\Delta$ C^b $F7$ B^b- A^b- $G7+9$ $G7/C$ $C7^b9$ $(C7 D-$ $E^b\Delta$ $C7/E$)

(C) $F-$ $E7+9$ $E^b7sus.$ $D\Delta$ $D^b\Delta++$ $C7++$ B^b- B^b- $F\#\Delta++$ $F7++$ $E\Delta++$ E^b7^b9 $D\Delta$ $C7++$

(A) $F-$ $D^b\Delta$ B^b- $G^b\Delta$

2 $F-$ E^b- A^b7 $D^b\Delta$ B^b- $C-$ $F7$ B^b- A^b- $G7+9$ $C7+9$

3 $F-$ E^b- A^b7 $D^b\Delta$ $C-$ $F7$ B^b- A^b- $G7+9$ $C7+9$

4 $F-$ E^b- A^b7 $D^b\Delta$ $C-$ $F7$ B^b- A^b- $G7+9$ $C7+9$

5 F^- $E\flat^-$ $A\flat_7$
 $D\flat_4$ C^- F_7
 $B\flat^-$ $A\flat^-$
 G_7^{+9} C_7^{+9}

6 F^- $E\flat^-$ $A\flat_7$
 $D\flat_4$ C^- F_7
 $B\flat^-$ $A\flat^-$
 G_7^{+9} C_7^{+9}

7 F^- $E\flat^-$ $A\flat_7$
 $D\flat_4$ C^- F_7
 $B\flat^-$ $A\flat^-$
 G_7^{+9} C_7^{+9}

8 F^- $E\flat^-$ $A\flat_7$
 $D\flat_4$ C^- F_7
 $B\flat^-$ $A\flat^-$
 G_7^{+9} C_7^{+9}

9 F^- $E\flat^-$ $A\flat_7$
 $D\flat_4$ C^- F_7
 $B\flat^-$ $A\flat^-$
 G_7^{+9} C_7^{+9}

10 F^- $E\flat^-$ $A\flat_7$
 $D\flat_4$ C^- F_7
 $B\flat^-$ $A\flat^-$
 G_7^{+9} C_7^{+9}

11 F^- $E\flat^-$ $A\flat_7$
 $D\flat\Delta$ C^- F_7
 $B\flat^-$ $A\flat^-$
 G_7^{+9} C_7^{+9}

12 F^- $E\flat^-$ $A\flat_7$
 $D\flat\Delta$ C^- F_7
 $B\flat^-$ $A\flat^-$
 G_7^{+9} C_7^{+9}

13 F^- $E\flat^-$ $A\flat_7$
 $D\flat\Delta$ C^- F_7
 $B\flat^-$ $A\flat^-$
 G_7^{+9} C_7^{+9}

14 F^- $E\flat^-$ $A\flat_7$
 $D\flat\Delta$ C^- F_7
 $B\flat^-$ $A\flat^-$
 G_7^{+9} C_7^{+9} $(C_7 D^-)$ $D^{\sharp 0}$ C_7/E

C F^- E_7^{+9} $E\flat_7 \text{ sus.}$ D^ϕ
 $D\flat\Delta+4$ C_7^{+4} $B\flat^-$
 $F\sharp\Delta+4$ F_7^{+4} $E\Delta+4$ $E\flat_7 \frac{3}{9}$ D^Δ C_7^{+4}
 F^- F^- *PLAY 10X* F^- *ad lib.*

BASS LINES AS PLAYED BY RON CARTER ON

Fantasy In D

SIDE 2/TRACK 1
PLAY 7 CHORUSES

(Intro) D^{Δ}/A E^{-}/A

D^{Δ}/A E^{-}/A

1 D^{Δ} C^{Δ} D^{Δ} C^{Δ} D^{Δ} A^b7^{++}

G^{Δ} $C^{\sharp}\phi$ $F^{\sharp7}^{++}$ $B^{-}\Delta$ C^{Δ} B^{-} $E7$ G^{Δ} $G^{\sharp7}$ F^{Δ} $E7^{++}$ $F^{\sharp7}$

D^{Δ}/A E^{-}/A

D^{Δ}/A E^{-}/A

2 D^{Δ} C^{Δ} D^{Δ} C^{Δ}

D^{Δ} A^b7^{++} G^{Δ} $C^{\sharp}\phi$ $F^{\sharp7}^{++}$

B^{-} $C^{\Delta+4}$ B^{-} $E7$ B^b- E^b7

D^{Δ} C^{Δ} D^{Δ} C^{Δ}

D^{Δ} A^b7^{++} G^{Δ} $C^{\sharp}\phi$ $F^{\sharp7}^{++}$

B^{-} $C^{\Delta+4}$ B^{-} $E7$ B^b- E^b7

D^{Δ}/A E^{-}/A

D^{Δ}/A E^{-}/A

3 D^{Δ} C^{Δ} D^{Δ} C^{Δ}

D^{Δ} A^b7^{++} G^{Δ} $C^{\sharp}\phi$ $F^{\sharp7}^{++}$

B^{-} $C^{\Delta+4}$ B^{-} $E7$ B^b- E^b7

D^{Δ} C^{Δ} D^{Δ} C^{Δ}

D^{Δ} A^b7^{++} G^{Δ} $C^{\sharp}\phi$ $F^{\sharp7}^{++}$

B^{-} $C^{\Delta+4}$ B^{-} $E7$ B^b- E^b7

D^{Δ}/A E^{-}/A

D^{Δ}/A E^{-}/A

4

D^4 C^4 D^4 C^4

D^4 A^b7^{++} G^4 $C^\# \phi$ $F^\#7^{+9}$

B^- C^4+4 B^- $E7$ B^b- E^b7

D^4 C^4 D^4 C^4

D^4 A^b7^{++} G^4 $C^\# \phi$ $F^\#7^{+9}$

B^- C^4+4 B^- $E7$ B^b- E^b7

D^4/A $E-/A$

D^4/A $E-/A$

D^4/A $E-/A$

5

D^4 C^4 D^4 C^4

D^4 A^b7^{++} G^4 $C^\# \phi$ $F^\#7^{+9}$

B^- C^4+4 B^- $E7$ B^b- E^b7

D^4 C^4 D^4 C^4

D^4 A^b7^{++} G^4 $C^\# \phi$ $F^\#7^{+9}$

B^- C^4+4 B^- $E7$ B^b- E^b7

D^4/A $E-/A$

D^4/A $E-/A$

D^4/A $E-/A$

6

D^4 C^4 D^4 C^4

D^4 A^b7^{++} G^4 $C^\# \phi$ $F^\#7^{+9}$

B^- C^4+4 B^- $E7$ B^b- E^b7

D^4 C^4 D^4 C^4

D^4 A^b7^{++} G^4 $C^\# \phi$ $F^\#7^{+9}$

B^- C^4+4 B^- $E7$ B^b- E^b7

D^4/A $E-/A$

D^4/A $E-/A$

D^4/A $E-/A$

BASS LINES AS PLAYED BY RON CARTER ON

Midnight Waltz

SIDE 2/TRACK 2
PLAY 16 CHORUSES

7 D^{Δ} C^{Δ} D^{Δ} C^{Δ}

D^{Δ} $A^{\flat}7^{+4}$ G^{Δ} $C^{\sharp}\phi$ $F^{\sharp}7^{+9}$

B^{-} $C^{\Delta+4}$ B^{-} $E7$ $B^{\flat}-$ $E^{\flat}7$

D^{Δ} C^{Δ} D^{Δ} C^{Δ}

D^{Δ} $A^{\flat}7^{+4}$ G^{Δ} $C^{\sharp}\phi$ $F^{\sharp}7^{+9}$

B^{-} $C^{\Delta+4}$ B^{-} $E7$ $B^{\flat}-$ $E^{\flat}7$

D^{Δ}/A E^{-}/A

D^{Δ}/A E^{-}/A

(+) D^{Δ} C^{Δ} D^{Δ} *ml.* C^{Δ}

C^{Δ} *Slow*

(Intro) C G^{-} C G^{-} C G^{-} C G^{-}

C G^{-} C G^{-} C G^{-} C $G7^{\flat}9$

1 $C7$ G^{-} $C7$ G^{-} $C7$ G^{-}

$C7$ G^{-} $F7$ C^{-} $F7$ C^{-}

$C7$ G^{-} $C7$ $B^{\flat}7$ $A7$ $E^{\flat}-$ $A^{\flat}7$

$D7^{+9}$ $G7^{+9}$ $C7$ $G7^{+9}$ $C7$ $G7^{+9}$

2 $C7$ G^{-} $C7$ G^{-} $C7$ G^{-}

$C7$ G^{-} $F7$ C^{-} $F7$ C^{-}

$C7$ G^{-} $C7$ $B^{\flat}7$ $A7$ $E^{\flat}-$ $A^{\flat}7$

$D7^{+9}$ $G7^{+9}$ $C7$ $G7^{+9}$ $C7$ $G7^{+9}$

3 C7 (Db7) C7 (Db7) C7 (Db7)

C7 C7 F7 F#7 F7 F7 (F#0)

C7 (B7 (F7)) (Bb7 (E7)) A7 Eb- Ab7

D- G7+9 C7 A7+9 D- (D7) G7+9

4 C7 (Db7) C7 (Db7) C7 (Db7)

C7 C7 F7 F#7 F7 F7 (F#0)

C7 (B7 (F7)) (Bb7 (E7)) A7 Eb- Ab7

D- G7+9 C7 A7+9 D- (D7) G7+9

5 C7 (Db7) C7 (Db7) C7 (Db7)

C7 C7 F7 F#7 F7 F7 (F#0)

C7 (B7 (F7)) (Bb7 (E7)) A7 Eb- Ab7

D- G7+9 C7 A7+9 D- (D7) G7+9

6 C7 (Db7) C7 (Db7) C7 (Db7)

C7 C7 F7 F#7 F7 F7 (F#0)

C7 (B7 (F7)) (Bb7 (E7)) A7 Eb- Ab7

D- G7+9 C7 A7+9 D- (D7) G7+9

7 C7 (Db7) C7 (Db7) C7 (Db7)

C7 C7 F7 F#7 F7 F7 (F#0)

C7 (B7 (F7)) (Bb7 (E7)) A7 Eb- Ab7

D- G7+9 C7 A7+9 D- (D7) G7+9

8 C7 (Db7) C7 (Db7) C7 (Db7)

C7 C7 F7 F#7 F7 F7 (F#0)

C7 (B7 (F7)) (Bb7 (E7)) A7 Eb- Ab7

D- G7+9 C7 A7+9 D- (D7) G7+9

9 C7 (D^b7) C7 (D^b7) C7 (D^b7)

C7 C7 F7 F[#]7 F7 (F[#]0)

C7 B7(F7) B^b7(E7) A7 E^b- A^b7

D- G7+9 C7 A7+9 D⁻(D7) G7+9

10 C7 (D^b7) C7 (D^b7) C7 (D^b7)

C7 C7 F7 F[#]7 F7 (F[#]0)

C7 B7(F7) B^b7(E7) A7 E^b- A^b7

D- G7+9 C7 A7+9 D⁻(D7) G7+9

11 C7 (D^b7) C7 (D^b7) C7 (D^b7)

C7 C7 F7 F[#]7 F7 (F[#]0)

C7 B7(F7) B^b7(E7) A7 E^b- A^b7

D- G7+9 C7 A7+9 D⁻(D7) G7+9

12 C7 (D^b7) C7 (D^b7) C7 (D^b7)

C7 C7 F7 F[#]7 F7 F7(F[#]0)

C7 B7(F7) B^b7(E7) A7 E^b- A^b7

D- G7+9 C7 A7+9 D⁻(D7) G7+9

13 C7 (D^b7) C7 (D^b7) C7 (D^b7)

C7 C7 F7 F[#]7 F7 (F[#]0)

C7 B7(F7) B^b7(E7) A7 E^b- A^b7

D- G7+9 C7 A7+9 D⁻(D7) G7+9

14 C7 (D^b7) C7 (D^b7) C7 (D^b7)

C7 C7 F7 F[#]7 F7 (F[#]0)

C7 B7(F7) B^b7(E7) A7 E^b- A^b7

D- G7+9 C7 A7+9 D⁻(D7) G7+9

BASS LINES AS PLAYED BY RON CARTER ON

Hand In Glove

SIDE 2/TRACK 3
PLAY 5 CHORUSES

15 C7 G- C7 G- C7 G-

C7 G- F7 C- F7 C-

C7 G- C7 B^b7 A7 E^b A^b7

D7+9 G7+9 C7 G7+9 C7 G7+9

16 C7 G- C7 G- C7 G-

C7 G- F7 C- F7 C-

C7 G- C7 B^b7 A7 E^b A^b7

D7+9 G7+9 (⊕) C7 G7+9 C7 B^b7 A7+9

E^b A^b7 D7+9 G7+9 C7 G7+9

C7 B^b7 A7+9 E^b A^b7 D7+9 G7+9

C7 D^b7 C7 G7+9 C7 G^b(D^b7) C7 G-

C7 G- C7 G- C7 G- C7

rall. rall. ad lib.

1 B^b- E^b7 F[#]- B7 F- B^b7 B- E7 B^b- E^b7 F[#]- B7

F- B^b7 B- E7 E-E^b E^b- A^b7 D^b4 G^b7

C[♭]/F F7+9 A^b7 B^b7 A^b7 B^b7 A^b7 B^b7 A^b7 B^b7

B^b- E^b7 F[#]- B7 F- B^b7 B- E7 B^b- E^b7 F[#]- B7

F- B^b7 B- E7 E-E^b E^b- A^b7 D^b4 G^b7

C[♭]/F F7+9 A^b7 B^b7 A^b7 B^b7 A^b7 B^b7 A^b7 B^b7

(Bridge) E^b A^b7 D^b4 F- B^b7

E^b A^b7 D^b4 D^b4

B^b7+9 E^b G7+4 C7 F[#]- B7 F[♭] E^b B^b

B^b- E^b_7 $F\#-$ B_7 $F-$ B^b_7 $B-$ E_7
 B^b- E^b_7 $F\#-$ B_7 $F-$ B^b_7 $B-$ E_7 $E-E^b-$
 E^b- A^b_7 $D^b\Delta$ G^b_7
 C^ϕ/F F_7^b9 $(\oplus)$ C^ϕ/F F_7^b9 C^ϕ/F F_7^b9
 A^b_7 B^b_7 A^b_7 B^b_7 A^b_7 B^b_7 A^b_7 B^b_7
2 E^b_7 E^b_7 B^b_7 B^b_7
 E^b_7 E^b_7 B^b_7 B^b_7
 E^b- A^b_7 $D^b\Delta$ G^b_7++
 C^ϕ F_7^b9 B^b_7 B^b_7
 E^b_7 E^b_7 B^b_7 B^b_7
 E^b_7 E^b_7 B^b_7 B^b_7
 E^b- A^b_7 $D^b\Delta$ G^b_7++

C^ϕ F_7^b9 B^b_7 B^b_7
 E^b- A^b_7 $D^b\Delta$ $F-$ $B^b_7^b9$
 E^b- A^b_7 $D^b\Delta$ $D^b\Delta$
 $F-$ (H) $B^b_7^b9$ E^b- E^b-
 G^ϕ C_7^b9 $F\#-$ B_7 F^ϕ $B^b_7^b9$
 E^b_7 E^b_7 B^b_7 B^b_7
 E^b_7 E^b_7 B^b_7 B^b_7
 E^b- A^b_7 $D^b\Delta$ G^b_7++
 C^ϕ F_7^b9 B^b_7 B^b_7
3 E^b_7 E^b_7 B^b_7 B^b_7
 E^b_7 E^b_7 B^b_7 B^b_7
 E^b- A^b_7 $D^b\Delta$ G^b_7++

C ϕ F7+9 B $\flat$ 7 B $\flat$ 7
 E $\flat$ 7 E $\flat$ 7 B $\flat$ 7 B $\flat$ 7
 E $\flat$ 7 E $\flat$ 7 B $\flat$ 7 B $\flat$ 7
 E $\flat$ - A $\flat$ 7 D $\flat$ Δ G $\flat$ 7+4
 C ϕ F7+9 B $\flat$ 7 B $\flat$ 7
 E $\flat$ - A $\flat$ 7 D $\flat$ Δ F- B $\flat$ 7+9
 E $\flat$ - A $\flat$ 7 D $\flat$ Δ D $\flat$ Δ
 F- B $\flat$ 7+9 E $\flat$ - E $\flat$ -
 G ϕ C7+9 F $\sharp$ - B7 F ϕ B $\flat$ 7 b9
 E $\flat$ 7 E $\flat$ 7 B $\flat$ 7 B $\flat$ 7
 E $\flat$ 7 E $\flat$ 7 B $\flat$ 7 B $\flat$ 7
 E $\flat$ - A $\flat$ 7 D $\flat$ G $\flat$ 7+4

C ϕ F7+9 B $\flat$ 7 B $\flat$ 7
 4 E $\flat$ 7 E $\flat$ 7 B $\flat$ 7 B $\flat$ 7
 E $\flat$ 7 E $\flat$ 7 B $\flat$ 7 B $\flat$ 7
 E $\flat$ - A $\flat$ 7 D $\flat$ Δ G $\flat$ 7+4
 C ϕ F7+9 B $\flat$ 7 B $\flat$ 7
 E $\flat$ 7 E $\flat$ 7 B $\flat$ 7 B $\flat$ 7
 E $\flat$ 7 E $\flat$ 7 B $\flat$ 7 B $\flat$ 7
 E $\flat$ - A $\flat$ 7 D $\flat$ Δ G $\flat$ 7+4
 C ϕ F7+9 B $\flat$ 7 B $\flat$ 7
 E $\flat$ - A $\flat$ 7 D $\flat$ Δ F- B $\flat$ 7+9
 E $\flat$ - A $\flat$ 7 D $\flat$ Δ D $\flat$ Δ
 F- B $\flat$ 7+9 E $\flat$ - E $\flat$ -

G ϕ C7+9 F $\sharp$ - B7 F ϕ B $\flat$ 7 b9
 E $\flat$ 7 E $\flat$ 7 B $\flat$ 7 B $\flat$ 7
 E $\flat$ 7 E $\flat$ 7 B $\flat$ 7 B $\flat$ 7
 E $\flat$ - A $\flat$ 7 D $\flat$ 4 G $\flat$ 7+4
 C ϕ F7+9 B $\flat$ 7 B $\flat$ 7
 5 E $\flat$ 7 E $\flat$ 7 B $\flat$ 7 B $\flat$ 7
 E $\flat$ 7 E $\flat$ 7 B $\flat$ 7 B $\flat$ 7
 E $\flat$ - A $\flat$ D $\flat$ 4 G $\flat$ 7+4
 C ϕ F7+9 B $\flat$ 7 B $\flat$ 7
 E $\flat$ 7 E $\flat$ 7 B $\flat$ 7 B $\flat$ 7
 E $\flat$ 7 E $\flat$ 7 B $\flat$ 7 B $\flat$ 7
 E $\flat$ - A $\flat$ 7 D $\flat$ 4 G $\flat$ 7+4

C ϕ F7+9 B $\flat$ 7 B $\flat$ 7 b9
 E $\flat$ - A $\flat$ 7 D $\flat$ 4 F- B $\flat$ 7+9
 E $\flat$ - A $\flat$ 7 D $\flat$ 4 D $\flat$ 4
 F- B $\flat$ 7+9 E $\flat$ - E $\flat$ -
 G ϕ C7+9 F $\sharp$ - B7 F ϕ B $\flat$ 7 b9
 B $\flat$ - E $\flat$ 7 F $\sharp$ - B7 F- B $\flat$ 7 B- E7
 B $\flat$ - E $\flat$ 7 (F $\sharp$ - B7) F- B $\flat$ 7 (B- E7)
 E $\flat$ - A $\flat$ 7 D $\flat$ 4 G $\flat$ 7
 C ϕ /F F7b9 (⊕) C ϕ /F F7b9
 C ϕ /F F7b9 A $\flat$ 7 B $\flat$ 7 A $\flat$ 7 B $\flat$ 7
 A $\flat$ 7 B $\flat$ 7 A $\flat$ 7 B $\flat$ 7
 b $\hat$ b $\circ$ Miss.
 ad lib.

BASS LINES AS PLAYED BY RON CARTER ON

The Maestro

SIDE 2/TRACK 4
PLAY 4 CHORUSES

1

B^Δ E^b7/B^b A7+4 A^b7 D^Δ E^b7
 E7 B^bΔ E^b7 A^b-7 A^b-7/G^b F^Δ F-/B^b B^b7+9
 E^bΔ F- B^b7 A7+4 A^b7 C#- F#7 B^Δ E^b7/B^b
 A7+4 A^b7 D^Δ E^b7 E7 B^b-7 E^b7
 A^b-7 A^b-7/G^b F^Δ E- A7 D^Δ C^Δ
 D^Δ C7 D^Δ C7 F7 B^bΔ A7+ D-7 G7
 C^Δ E7/B^b B^b7+4 A7+5 E^bΔ E7
 F7 B^Δ E7+9 A-7 A-7/G^b F#^Δ
 F-7 B^b7 E^bΔ E^b-7 A^b7 D^bΔ D^b-7 G^b7
 B^Δ E^b7/B^b A7+4 A^b7

2

D^Δ E^b7 E7 B^bΔ E^b7
 A^b-7 A^b-7/G^b F^Δ F-7 B^b7
 E^bΔ D^bΔ E^bΔ D^bΔ
 E^bΔ D^bΔ E^bΔ D^b-7 G^b7
 B^Δ E^b7/B^b A7+4 A^b7
 D^Δ E^b7 E7 B^bΔ E^b7
 A^b-7 A^b-7/G^b F^Δ F-/B^b B^b7+9
 E^bΔ F-7 B^b7 A7+4 A^b7 C#- F#7
 B^Δ E^b7/B^b A7+4 A^b7
 D^Δ E^b7 E7 B^b-7 E^b7
 A^b-7 A^b-7/G^b F^Δ E-7 A7
 D^Δ C^Δ D^Δ C7

D^{Δ} $C7$ $F7$ $B^b\Delta$ $A7+$ $D-7$ $G7$
 C^{Δ} $E7/B$ B^b7+4 $A7+5$
 $E^b\Delta$ $E7$ $F7$ $B\phi$ $E7^b9$
 $A-7$ $A-7/G$ $F\#\phi$ $F-7$ B^b7
 $E^b\Delta$ E^b-7 A^b7 $D^b\Delta$ D^b-7 G^b7
 B^{Δ} E^b7/B^b $A7+4$ A^b7
 D^{Δ} E^b7 $E7$ $B^b\phi$ E^b7^b9
 A^b-7 A^b-7/G^b $F\phi$ $F-7$ B^b7
 $E^b\Delta$ $D^b\Delta$ $E^b\Delta$ $D^b\Delta$
 $E^b\Delta$ $D^b\Delta$ $E^b\Delta$ D^b-7 G^b7
 $[3]$ B^{Δ} E^b7/B^b $A7+4$ A^b7
 D^{Δ} E^b7 $E7$ $B^b\phi$ E^b7

A^b-7 A^b-7/G^b $F\phi$ $F-7/B^b$ B^b7+9
 $E^b\Delta$ $F-7$ B^b7 $A7+4$ A^b7 $C\#-$ $F\#7$
 B^{Δ} E^b7/B^b $A7+4$ A^b7
 D^{Δ} E^b7 $E7$ B^b-7 E^b7
 A^b-7 A^b-7/G^b $F\phi$ $E-7$ $A7$
 D^{Δ} C^{Δ} D^{Δ} $C7$
 D^{Δ} $C7$ $F7$ $B^b\Delta$ $A7+$ $D-7$ $G7$
 C^{Δ} $E7/B$ B^b7+4 $A7+5$
 $E^b\Delta$ $E7$ $F7$ $B\phi$ $E7^b9$
 $A-7$ $A-7/G$ $F\#\phi$ $F-7$ B^b7
 $E^b\Delta$ E^b-7 A^b7 $D^b\Delta$ D^b-7 G^b7
 B^{Δ} E^b7/B^b $A7+4$ A^b7

D^Δ E^b7 E7 B^bφ E^b7¹³
 A^b-7 A^b-G^b Fφ F-7 B^b7
 E^bΔ D^bΔ E^bΔ D^bΔ
 E^bΔ D^bΔ E^bΔ D-7 G^b7
 4 B^Δ E^b7/B^b A7⁺⁺ A^b7
 D^Δ E^b7 E7 B^bφ E^b7
 A^b-7 A^b-G^b Fφ F^b/B^b B^b7¹³
 E^bΔ F-7 B^b7 A7⁺⁺ A^b7 C[#]- F[#]7
 B^Δ E^b7/B^b A7⁺⁺ A^b7
 D^Δ E^b7 E7 B^b-7 E^b7
 A^b-7 A^b-G^b Fφ E- A7 D^Δ C^Δ
 D^Δ C7 D^Δ C7 F7 B^bΔ A7⁺ D-7 G7

C^Δ E7/B E^b7¹³ A7⁺⁺
 E^bΔ E7 F7 Bφ E7¹³
 A-7 A-7/G Fφ F-7 B^b7
 E^bΔ E^b-7 A^b7 D^bΔ D^b-7 G^b7
 B^Δ E^b7/B^b A7⁺⁺ A^b7
 D^Δ E^b7 E7 B^bφ E^b7
 A^b-7 A^b-G^b Fφ F-7 B^b7
 E^bΔ D^bΔ E^bΔ D^bΔ
 E^bΔ D^bΔ E^bΔ D^b-7 G^b7
 (⊕) B^Δ F^b/B^b E^bφ A^b7¹³ D^b- E^b E-
 Fφ D^b-G^b D^b-G^b G^b7¹³ G^b7¹³
 B^Δ *ad lib.* *rall.*